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# THE DECORATOR AND FURNISHER.

## AN ARTISTIC FLAT.—Continued.

BY LULIA GUNCKEL.

### DINING-ROOM.

The walls may be arranged to throw into relief the old Delft, jars and plates of which lovely ware should form the chief ornament of this room. A color scheme of dull olive or soft chocolate brown will prove a good background for the blue Delft. A shelf running across the end of the room at the bottom of the frieze may hold some of the pottery, with other pieces on the mantel shelf or the cabinet above it.

The rug should be a heavy antique with coloring of rich yellows, browns and olives, and the table, chairs, buffet, serving table and corner china closet may be mahogany of Colonial design. Above the buffet a collection of quaint beer mugs arranged on a shelf or two of good design will add a pleasing touch to the room.

For draperies look to the coloring in the rug. Sash curtains of embroidered muslin will rival the whiteness of my lady's spotless napery.

In selecting pictures for this room exclude all fish and game horrors and choose rather good reproductions of the quaint old Dutch genre pictures.

### BED CHAMBERS.

The bed chamber should be above all dainty. We suggest for the furnishing of one, a carpet rug of conventional design, in color old blue. A brass bed canopied and valanced with cretonne or chintz with a dainty blue design on a cream ground. Window draperies of the same. Also it may be carried to the covering of the couch and cushioning of a discarded steamer chair which is doing excellent service here in a coat of white enamel paint.

On my lady's dressing table is a thin blue silk pad, fitting the top, bound and knotted with baby ribbon and on this is arranged her countless silver toilet articles. There is also a chiffonier, a cheval glass, a washstand and a table of oak or maple, also one or two willow rockers with loose cretonne cushions.

The choice of the pictures and the ornaments will appeal to the occupant's individual taste and there one may give one's hobby loose rein.

The possibilities of the bath-room and kitchen will only reveal themselves on close scrutiny of the rooms. The "artistic" feature should be convenience and neatness.

## ANSWERS TO CORRESPONDENTS.

**Important Notice.** Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.

### WALL PAPER TO SHOW UP WATER COLOR PAINTINGS.

NEBRASKA CITY, Neb., March 20, 1894.

Editor THE DECORATOR AND FURNISHER.

I would be pleased for your advice on the color of wall paper that will give the best effect to oil and water color paintings. Yours sincerely,  
J. E. ROBBINS.

**Answer.**—Replying to your inquiry, we would say that if the room has a northerly exposure, the oil and water color paintings would look best on a wall hung with ingrain of a Roman pink color. If the apartment has a southerly exposure, we would recommend ingrain of a sage green tint. It is best that there should be no ornamentation on the wall-paper to detract the eye from the paintings, which look best on a perfectly plain ground.

There are some people, however, who think that a plain wall surface is not sufficiently cozy, or home-like, and if the plainly tinted wall is very strongly objected to, we would allow a paper having a small conventional stencil or heraldic pattern, distributed evenly over the paper at wide intervals, showing plenty of ground.

### PAINTING AN ISLAND SUMMER COTTAGE.

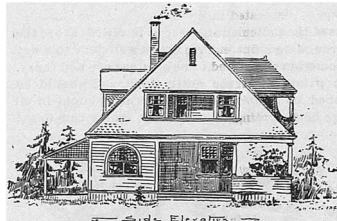
MONTREAL, March 20th, 1894.

Editor THE DECORATOR AND FURNISHER.

DEAR SIR:—Can you give me a color scheme for the exterior painting of a summer cottage, a sketch of which I enclose. In dimensions it is 20 feet square, and is situated within 800 feet of the water, on the beautiful and picturesque Toronto Island in the St. Lawrence.

Yours truly,

A. E. BURTON.



SUMMER COTTAGE IN THE LAKE OF THE THOUSAND ISLES.

**Answer.**—Such a cottage and such a location all invite bright, strong colors. Especially true is this in view of the fact that the shingle roof and sides of ends above the square of the first story, and in the peaks of the gabled windows, as seen in the engraving, are of split cedar, the most excellent roofing material known, and which turns a beautiful silvery gray in time, as the rain and sun bleach it out. These natural shingle effects are frequently seen in Colonial houses, and might be more generally employed than they are, with profit and satisfaction.

There are several color schemes which would look well on this cottage. We give three of those which we believe to be best in this case, and we arrange them in tabular form for convenience.

### THREE COLOR SCHEMES FOR A SMALL SUMMER COTTAGE.

FIRST STORY.	FIRST SCHEME.	SECOND SCHEME.	THIRD SCHEME.
Body.	Olive drab.	Deep straw.	Indian red.
Window and door frames.	Olive green.	Dark, rich brown.	Straw color.
Sashes.	Tuscan red.	Oak leaf, or reddish buff.	Golden yellow.
Corner strips.	Olive green.	Same as frames.	Straw color.
Porch ceilings.	Pearl blue.	Old ivory.	Pearl blue.
Porch floors.	Gray stone.	Lead color.	Deep buff.
Porch posts.	Warm greenish gray.	Same as sashes.	Golden yellow.
Doors.	Indian red.	Tuscan red.	Deep olive green.
SEC'ND STORY.			
Gabled and other windows.	Greenish gray.	Deep straw.	Golden yellow.
Sashes.	Tuscan red.	Tuscan red.	Straw color.

**NOTE.**—Tuscan red is a pigment just as ochre, chrome yellow, Indian red, etc., are. They are manufactured by Messrs. John Lucas & Co., of 330 Race Street, Philadelphia, and can be had at the paint stores. The other names are simply trade names for colors, and scarcely two manufacturers

make any one of them alike. The above colors appear darker than they are in the cans, owing to exposure. Colors darken in the shade and under cover, but are usually lighter in sun and weather.

### DECORATIVE SCHEME FOR A \$25,000 RESIDENCE.

VINCENNES, IND.

To the Editor,

THE DECORATOR AND FURNISHER,  
New York City.

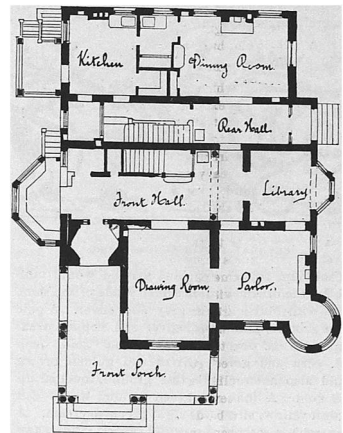
DEAR SIR:—I send you by this mail first and second floor plans of a new home I have to furnish this spring, and I should like you to give me some hints on its decoration and furnishing, mentioning suitable colors for the various rooms. The house is of red pressed brick, and cost \$25,000. I want to furnish it in as economical a manner as possible, but in keeping with the style of the house. I do not intend to decorate the walls at once, but should like to know the colors most appropriate. I have marked the woods used on plan of the lower floor; the upper floor will be trimmed in yellow pine. There will be no shutters. I wish to carpet the lower floor, and use some kind of matting above. I am anxious to have the window draperies look nice, as the house stands on a corner, and is very prominent.

Yours very truly,

DESDEMONA.

**Answer.**—It is not always the most costly and elaborate decoration that satisfies, or proves desirable, even where abundant means are at hand for their accomplishment. Fine effects are possible to the skillful decorator and furnisher, at a moderate cost. It sometimes occurs that a client can only be satisfied with lavish and costly display, and in this case the helpless decorator is obliged to exceed a limit which his judgment tells him is right. The happy medium between this and insufficient display is what our esteemed correspondent desires when she asks for suggestions concerning the decorating of her magnificent \$25,000 residence, soon to be finished.

This will give her, faithfully carried out, attractiveness without garishness, and dignity of decoration and furnishing, without dullness and heaviness.



FIRST FLOOR PLAN.

FIRST FLOOR.

THE VESTIBULE.

Every householder loves to see the vestibule exceptionally attractive and handsome. Hundreds of persons see it that never see the interior of the home.

For the wainscoting, heavy pressed papers in a large geometrical design, and tinted in bronze metals, are desirable. On top of this put a large bronze